

Souvenir Program

LEWIS & CLARK

1976

YOUTH
CIRCUS



MAY - 21 - 22
28 - 29

ACKNOWLEDGEMENTS

Lewis & Clark Consolidated Dist. 5

1. To the Lewis and Clark School Board for their financial backing and support.
2. To the Circus parents for their work and patience.

SPECIAL THANKS:

Leonard Vernon....Program, music, Calliope, technical assistance and a real friend of the circus.

Jean Bogh.....Designer and maker of costumes, and clerical.

Northwest IMC.....Program, Tickets, Ads.

David Pedegana....Circus T-shirts

Joyce Ramberg.....Costumes, Advertisement, and Ticket sales.

Waverly Warila....Layour of ads for the program.

Al Schultz.....Clatsop County Community College-Swivels for Spanish Webs.

Ken Husby.....Photography

Ardie Chapman.....Art work for Circus T-shirts.

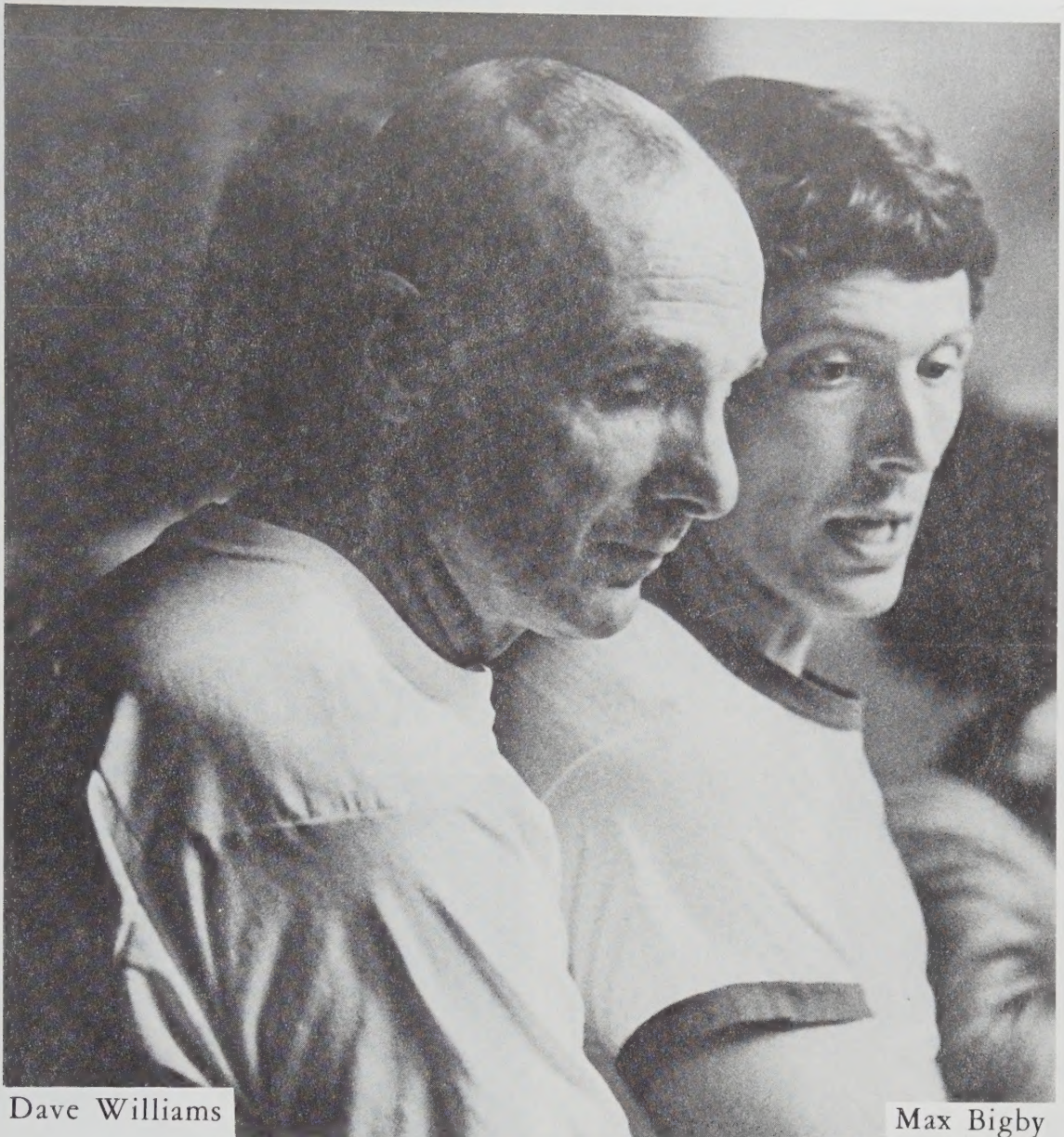
Wilt Paulson.....Transportion of Equipment

Dan and Arlene Jones:Make up and hair styles

CIRCUS ALUMNI

Randy Blair
Diana DeMander
Danene Jones
Keith Olson
Jim Larson

Heidi Parker
Phil Shoop
Suzanne Killion
Doug Burham



Dave Williams

Max Bigby

DAVE WILLIAMS FORMER DIRECTOR AND COACH OF THE
RENOUNED CLACKAMAS HIGH SCHOOL INTERNATIONAL
YOUTH CIRCUS.

MAX BIGBY DIRECTOR AND COACH OF THE LEWIS AND
CLARK YOUTH CIRCUS.



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Laurie Coursey
Jim Larson
Debra DeMander

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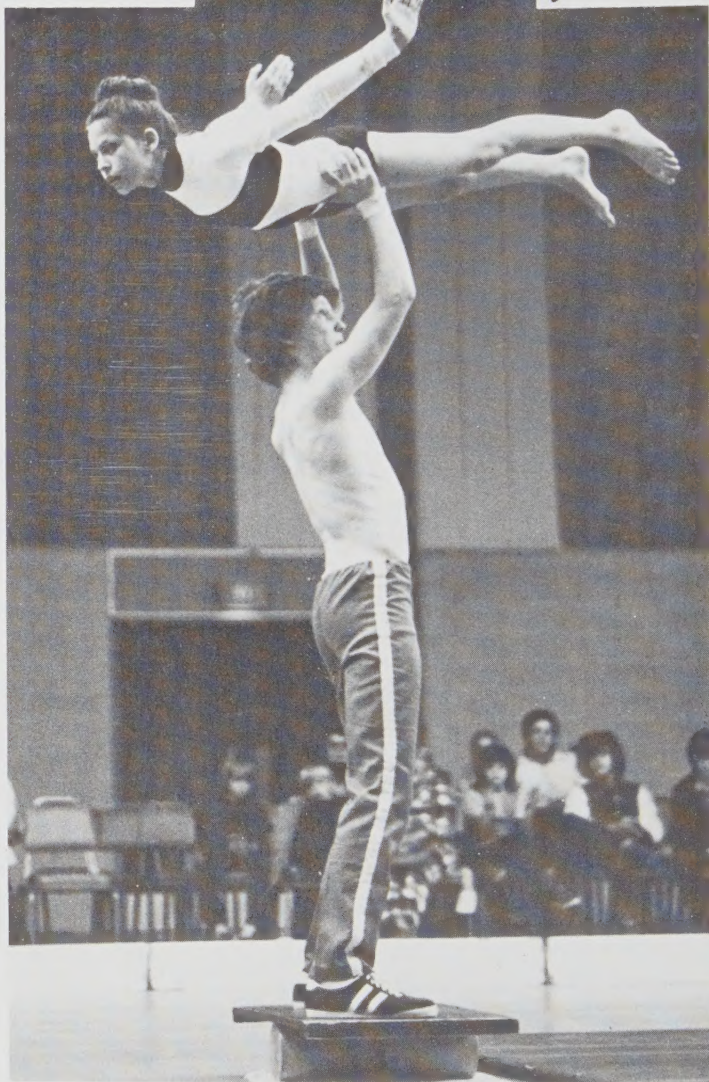
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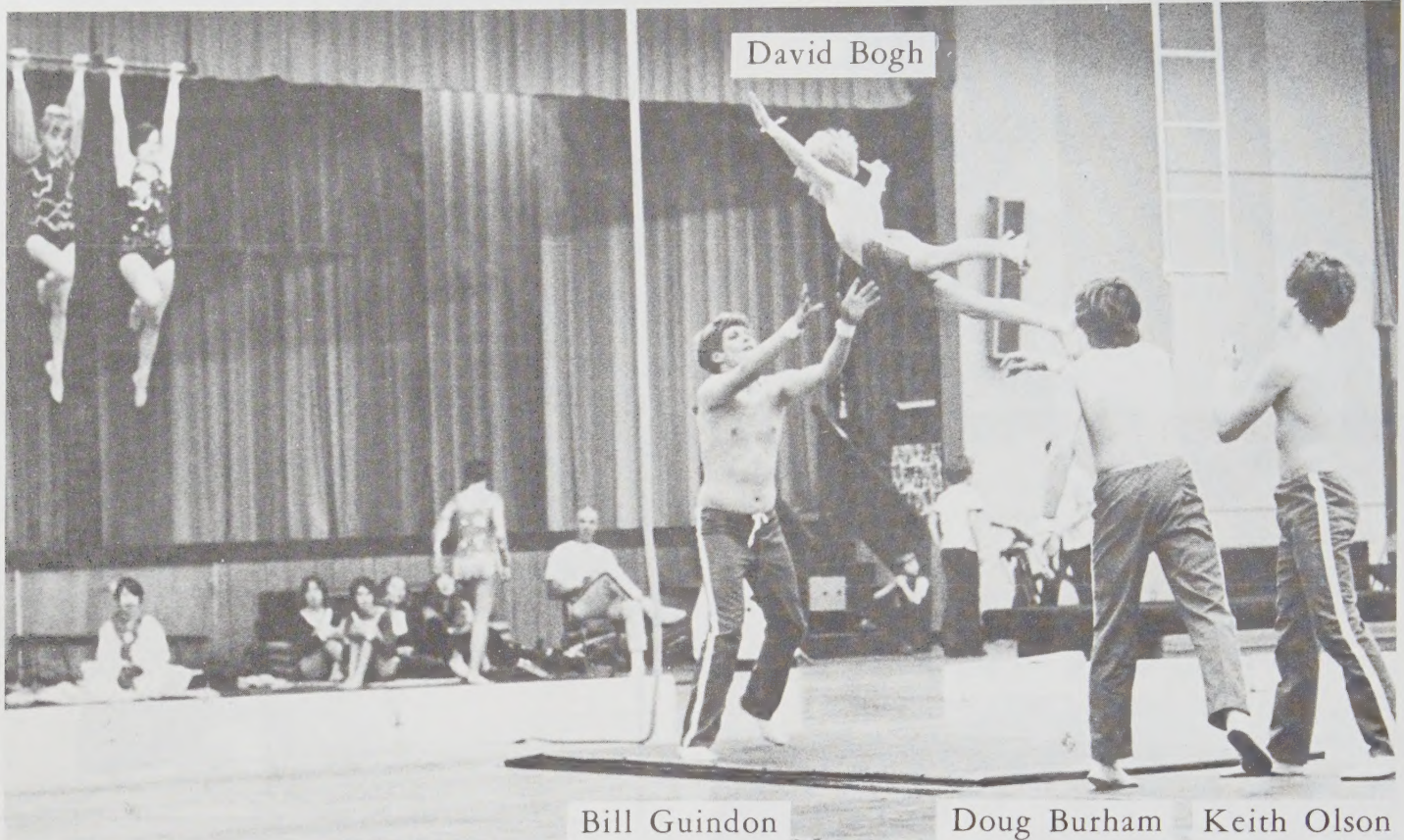


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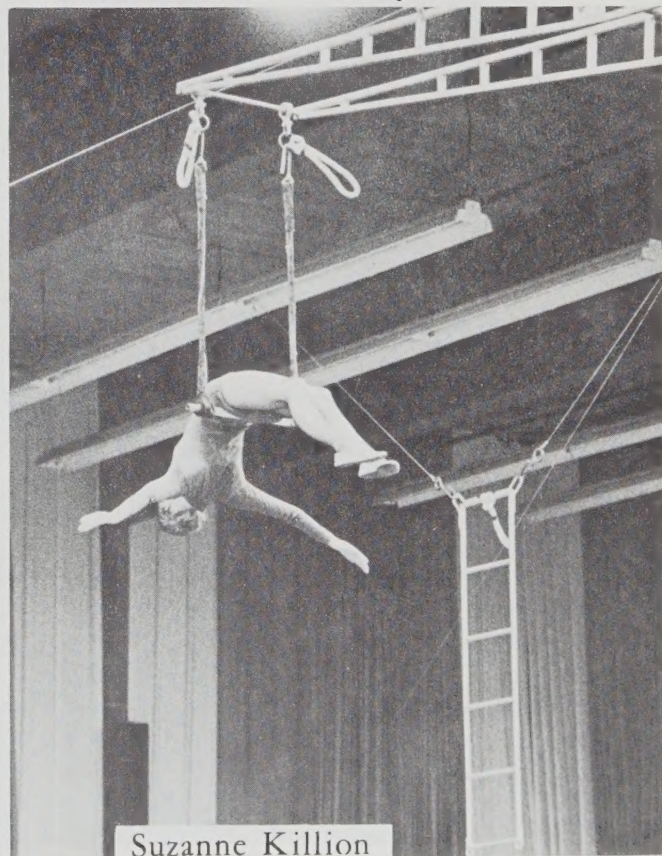
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Suzanne Killion

BICYCLE BUILT FOR 7



HISTORY OF THE LEWIS & CLARK YOUTH CIRCUS

One evening after school 6 years ago, my wife mentioned that the Clackamas High School Circus was coming to town. She suggested that we go and see what it was all about! Serendipidously I went, looking for a second class tumbling show. Much to my delight, we found a fantastic circus performance. I saw it in the faces of the students and the crowd that they were actively and willingly achieving through creative experience. The accent of the program focused around the cooperative effort rather than the competitive effort.

After the performance I found that I would like to try to reconstruct the program to fit my situation. I introduced myself to the director, Dave Williams. During the same school year, numerous trips were made to Clackamas to watch Dave and students practice and perform.

Reams of pictures were taken of both equipment and acts. Scale drawings were also made of the equipment. The following year materials were purchased and other people with special talents donated their time to fabricate the circus equipment. There was some gear that was not able to be constructed by people in the community. Thus, contacts were made with professional circus people back East to make what we needed.

The first year, putting approximately \$1500. of my own money into equipment, and Dave Williams loaning me various pieces of equipment, I began training kids in circus acts. Our circus traveled several more times to Clackamas High to watch and try some of the acts done by the high school students. That spring we felt we were ready to give a performance. Money was borrowed to produce an eight page program, tickets, tape music, and buy material for costumes. With the kids, parents and some of our staff members behind me, we staged five performances. Our shows were met with surprising accolades, and there has been no let up since. The money that was made from the performances paid our debts and what was left over was put into a special circus fund to maintain and repair equipment, buy costumes and pay for any expenses the circus incurred. Any new equipment must be taken care of at my own expense.

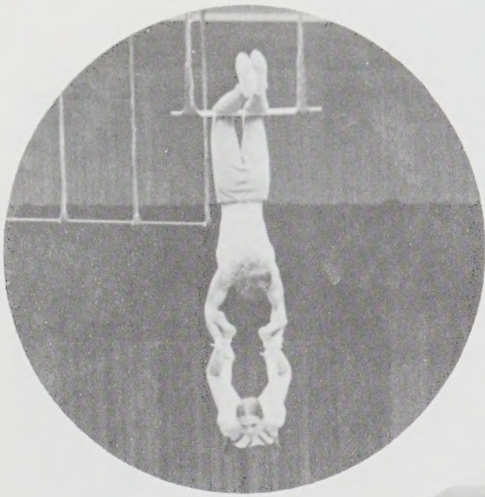
As the years have progressed, so have the size and quality of the show. Our first performances were comprised of 10 acts and that has more than doubled in magnitude. The second season, a ESEA Project Title III Teacher Incentive Grant of \$1000.00 was awarded to build more equipment. The Lewis and Clark School district installed more floor and ceiling anchors for the rigging. More 8mm films and video tapes were taken of circus acts and our library has grown to 30 8mm films and 7½ hours of video tapes. The grant money, plus some of my own, was also directed to the purchase of the balancing and shoot through ladder, bicycle built for 7, unicycles, rope, four inch double blocks, wire rope, juggling clubs, fire batons, and material to make a small safety net. Our circus music is recorded on ½ inch tape. Our music library now consists of more than 40 different recordings.

Last year, we made our first round trip and staged 3 performances at the Seaside Civic Center, as well as staging 2 shows in our own gymnasium. The students found they had to adapt quickly to 2 entirely different situations. The ceiling was 25 feet high in contrast to our 16 foot ceiling in our gym. The spacious auditorium allowed us to put up all our rigging, so that our performance could proceed smoothly with minor rigging changes. In contrast, our gym is so small that we can only rig for a few acts at a time. This year we will again stage our shows in the Seaside Civic Center.

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HISTORY OF THE CIRCUS

The term "circus," comes from a Latin word meaning "circle," but in ancient Rome there was no circus entertainment as it is known today.

However, acrobats and other entertainers performed in the street and there were menageries with strange animals; some acts were presented in the Circus Maximus and other U-shaped stadiums. Still, most of these "spectacles" were fights or battles and nothing like contemporary circus acts.

During the Middle Ages, there still were no organized circuses, but wandering jugglers and acrobats performed in castle courtyards and at village fairs. During the Middle Ages, circus skills truly flourished and Italian commedia dell'arte performers of the 16th century used makeup and trickets that were taken over later by circus clowns.

The world's first organized circus was presented in London by Phillip Astley, a retired cavalryman, in 1768. In 1792, John Bill Ricketts, another English cavalryman, brought a similar show to Philadelphia--and it was admired by none other than President George Washington!

American traveling circuses originated at the beginning of the 19th century. They traveled by horse-drawn wagons and when they arrived in town, a clown perched on a box or tub, told jokes until a crowd had gathered. As the traveling circus became more popular, a man on horseback preceded the troupe to announce its approach. Performances were held outdoors and a collection was taken at the end of the show--eventually a canvas sidewall was used and admission was charged. In 1826, the first tented circus was organized by a New England circus group.

From the late 19th century to about 1920, an important feature of American circuses was the town parade. By 1903, some parade routes were more than two miles long and they included several bands, floats, animals, clowns, performers, many extravagantly decorated tableau wagons and a steam pipe organ, affectionately known as the calliope (circusly known as the calley-ope).

By the late 19th century, there were more than 100 circuses traveling through the U.S. In the 1900's, many were traveling by railroad. Thus, the largest, Ringling Brothers and Barnum and Bailey Circus traveled in four trains with 89 double-length railroad cars, 1,450 employees, 267 wagons, trucks and tractors. Its tent seated from 8,000 to 10,000 persons and the show required a 10-acre lot to comfortably accommodate it.

But the big show abandoned tents in 1956 and went indoors. Today, approximately 125 circuses tour America--at least 30 of which are "under the big top." Most tour by trucks and trailers.

And there is a renaissance going on in today's circus business. The circus is not dead. It's more alive than ever!

Circus skills are being taught in at least 12 universities and colleges. There are perhaps as many as 20 youth or community-oriented circuses. More persons are getting into the circus business and the impact of the circus is increasingly being felt in the outdoor amusement business and in the business of arenas and convention center facilities.

PROGRAM OF DISPLAYS

- | | | | |
|-------------|------------------|-------------|-------------------------------------|
| Display 1. | Mini Trampoline | Display 12. | Double Trapeze |
| Display 2. | Bike | Display 13. | Unicycles |
| Display 3. | Clowns | Display 14. | Clowns |
| Display 4. | High Stilts | Display 15. | Rings |
| Display 5. | Clowns | Display 16. | Double Adagio |
| Display 6. | Ladders | Display 17. | Clowns |
| Display 7. | Adagio Quartette | Display 18. | Triple Trapeze |
| Display 8. | Spanish Webs | Display 19. | Rolla Rolla |
| Display 9. | Slack Wire | Display 20. | Juggling |
| Display 10. | Fire Eating | Display 21. | Balancing & Shoot
Through Ladder |
| 11. | Intermission | Display 22. | Final Bow |

MEMBERS OF THE CIRCUS TROUPE

8TH GRADE

MIKE BASART

DON BRANCH

JEFF COOLEY

LAURIE COURSEY

DEBRA DEMANDER

CHRIS DUGAN

RITA DOWELL

MELINDA FLUES

PAUL FLUES

CONNIE HAMBY

SCOTT JOHNSON

BILL KOSKELA

LOIS LATVALA

TERI LEIGH

BRIAN MCGUIRE

ERIC PAULSON

ROBIN POSTON

BROCK RICKELS

TRACY REITH

KRIS WUORI

COACHES

JOAN SCOGGINS and MAX BIGBY

7TH GRADE

LEAH CUTLIP

CHRIS GUINDON

DAVID HAYNES

SAM HESS

LINCOLN JORDAN

ROXANNE OLSON

JULIE POULSON

STEVE PHILLIPS

PAUL RICKELS

ANDY ROBERTS

TED WARILA

TERRY WEBER

CINDY VIRGILLO

SISSY VERMEUL

6TH GRADE

STELLA IDA WUORI

LYNETTE BERGHOLM

5TH GRADE

DAVID BOGH

3RD GRADE

ADRIANNE RAMBERG

ALUMNI

RANDY BLAIR

DOUG BURHAM

DIANA DEMANDER

DANENE JONES

SUZANNE KILLION

JIM LARSON

KEITH OLSON

HEIDI PARKER

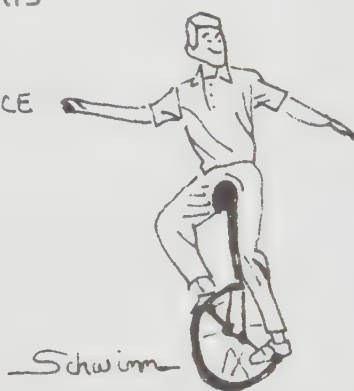
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Besides just teaching skills there are many other facets of putting on a program, and help is often needed. Some of the strongest support and encouragement has come from the parents of circus students. These parents help make costumes, provide transportation, help maintain rigging and props, act as chaperones, style hair for the girls, sell tickets, and help with publicity.

Thanks a million, Mom & Dad.

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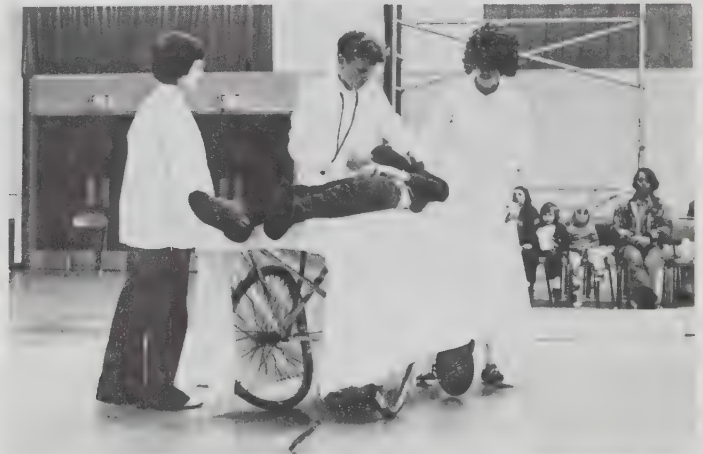
Dave Williams, a long time friend and associate, critiques the last performance with all members of the circus troupe.

LITTLE PEOPLE



CLOWN ALLEY

Painted faces. Baggy pants that sweep the ground. Clowns! What would a circus be without their simple humor to please all ages and release the tension?



ADAGIO QUARTETTE



Bill Guindon

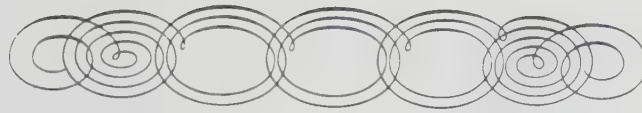
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THE EFFECT THE CIRCUS HAS ON THE AUDIENCE

The effect the circus has had on the audience might best be described by a response I received from a person who watched our show one afternoon last year: "As a person who thinks often and seriously about learning (what it is, what helps it to happen, how to provide it,) I was most impressed by the circus. The experience and the fruits of learning were vividly evident that afternoon. The students were accomplished at their tasks, but they performed without any of the hard, glossy surfaces too often covering adult entertainers. Their faces were smiling, their eyes intent on the experience that they were having. Listening to them talk amongst themselves, they spoke of each other's acts with pride and comradery. During a particularly difficult act, their teacher stood in the arena directing and encouraging them with a beaming face, the face of a proud parent, rather than the face of a critical or fearful teacher expecting error. The students responded in full measure and so did the audience. We felt we had all just learned to walk, so great was the delight. Clowns are not my favorite part of a circus; nonetheless I was impressed to find eighth grade humor given its ritual, as surely as Chaplain gave adults theirs. This is truly a mark of respect for the students. Too often in a school situation, or any situation involving adults for that matter, he is made to feel that his jokes are the final proof of his natural inferiority and lack of sophistication. It is rare for adolescents to find situations in which physical contact between the sexes can be matter of fact. It is rare for adolescents to find situations in which they can touch in order to help and to assist one another. For some reason it is more socially acceptable for them to hit, guard, block or compete with one another. Boys must learn to hit boys, girls must learn to outfox other girls. This is the usual "Physical Education" we give them, and a great sorrow to me as I teach my daughter to substitute touching gently for touching roughly. As we left the circus I thought back to the film of the children's circus in Peru, Indiana. Lewis and Clark had measured up to it; Out of the many parts, the many separate acts, they had created a whole; the joyous world of circus. They had returned the respect of their teacher with respect for each other -- they had become a troupe. John Holt, among others, has pointed out that too often what we teach in schools is performance, rather than learning. Ironically, while I watched the circus students at Lewis and Clark School performing, what I saw was the glorious experience of learning and its attendant pleasure for any student — feeling competent in what one loves to do."

By;

Barbara Freeman

Parnassus Book Store

SPANISH WEB



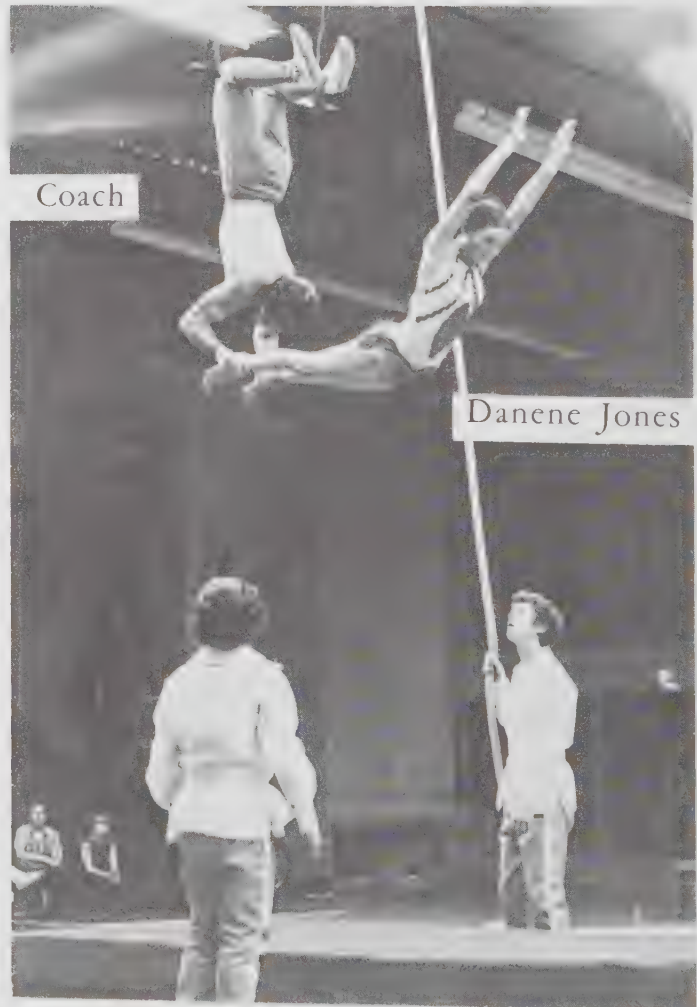
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Heidi Parker



Diana DeMander

TRAVEL WITH THE CIRCUS KINGDOM FOR A SECOND YEAR

Last year, two of our circus alumni, Heidi Parker and Diana DeMander made application, were accepted and toured with The Circus Kingdom. This circus traveled through more than 30 states, Washington D.C., and two Canadian Provinces.

The Circus Kingdom is a youth Ministries project of Capital Hill United Methodist Church in Washington, D. C. Most members of this circus come from the Eastern and Mid-Western Universities that happen to teach circus as part of their curriculum. The majority of their performances were played in locations where professional shows would not venture; prisons, ghettos, orphanages, and county homes. Public performances were also held to pay for its equipment and maintain its expenses. The same two students were asked to come back for the tour this coming summer.

While members of The Circus Kingdom represent virtually all religions persuasions, the circus itself, reflects the willingness and desire of Capitol Hill Church to support a project in which young persons are given opportunities to expand their skills while performing for others.

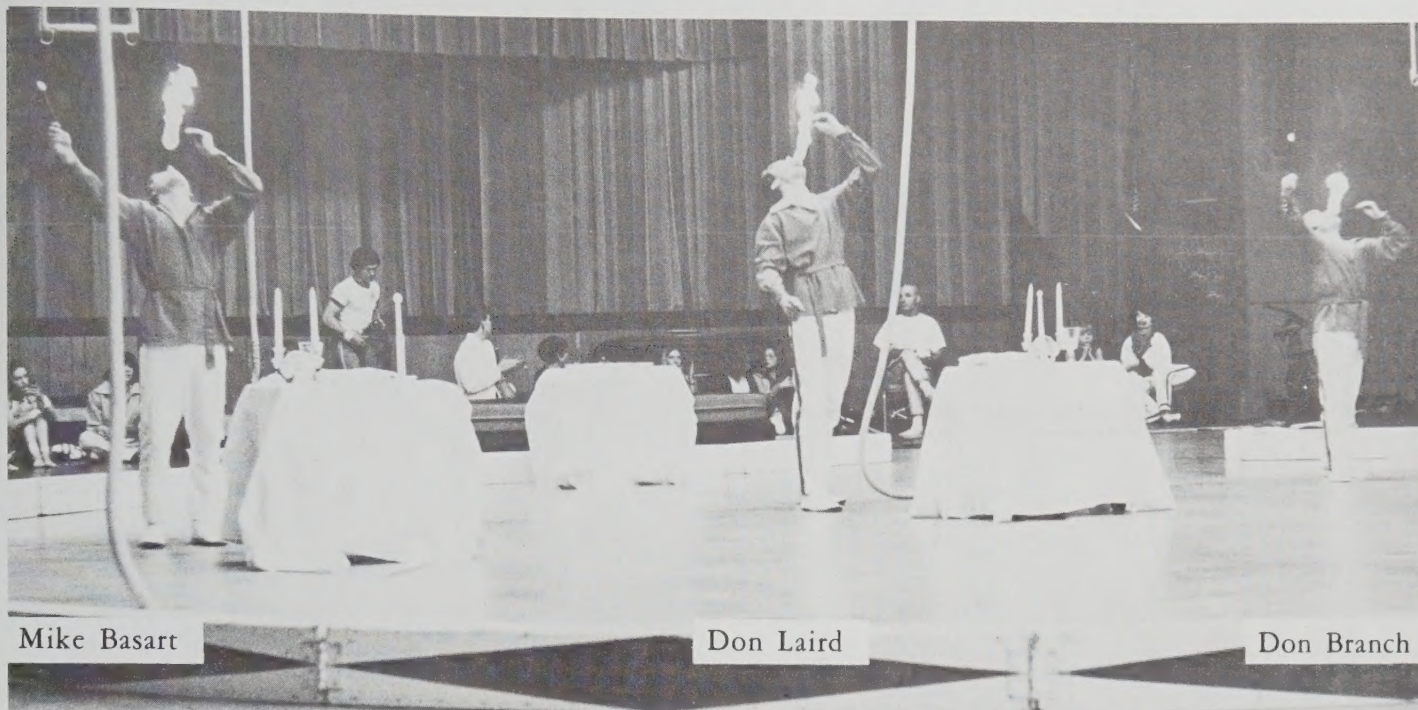
Heidi Parker will be finishing her Junior year at Astoria High School. She will tour with The Circus Kingdom from mid-May until September, when she will return and finish her senior year.

Diana DeMander is a graduating senior at Astoria High School. She plans to tour with The Circus Kingdom for a full year. The tour during the winter month is scheduled for the southern states and the Caribbean.

We are proud to salute Heidi and Diana and wish them the best of luck. As the old circus saying goes:

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DIANA DEMANDER

Miss Clatsop County 1977

The Lewis and Clark Youth Circus is very proud to present Diana Lynn Demander, Miss Clatsop County 1976. Diana recently won the Miss Clatsop County title during the official Miss America Preliminary Pageant competition. Diana used one of her circus acts for the talent presentation in the contest. Diana skillfully performed a three minute Spanish Web routine and was assisted by Heidi Parker. Diana has performed with the Lewis and Clark Circus since our circus began. Even though she graduated from Lewis and Clark, she has never left our circus family. Each year she has faithfully attended practices to help new circus students with acts.

Because of her circus experience, she has been able to assist our students with the skills for their routines and showmanship for their performance.

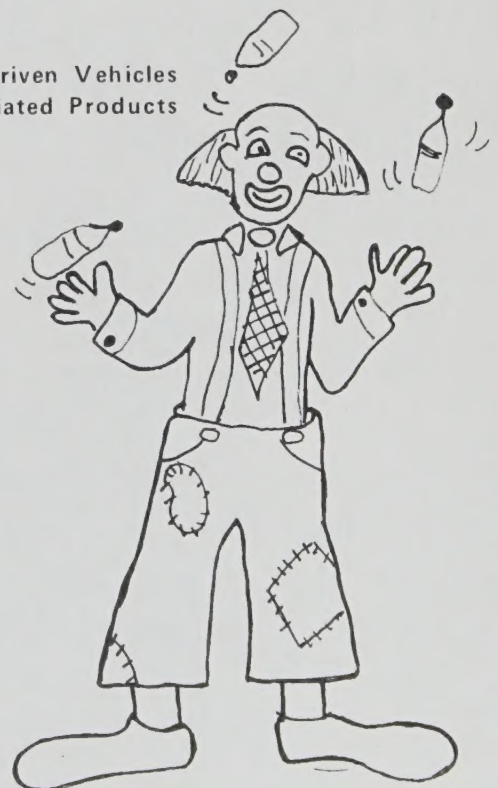
The Lewis and Clark Youth Circus salutes Diana Lynn Demander and wishes her the best of luck in the 1977 Miss Oregon Pageant.



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